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KUNKEL'S MUSICAL REVIEW

APRIL, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

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SONG.

AQUABELLA, RAMON. Yes.

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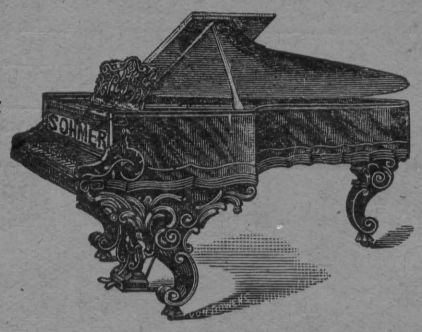

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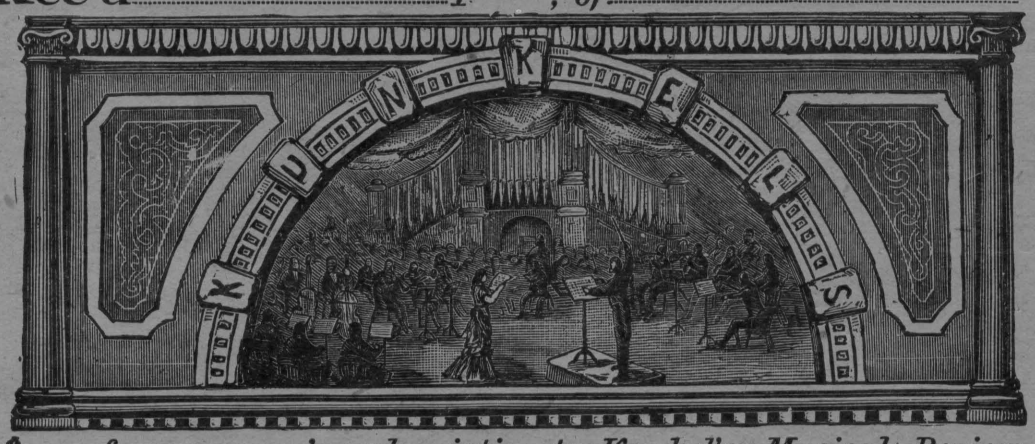

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RICHARD WAGNER A TWOFOLD GENIUS.

Richard Wagner was a double genius. Not only was he a musician of remarkable originality, but his literary work is of such a nature that he stands in the front rank of dramatic poets. To find similar instances of dual genius, we must traverse three or four centuries of time, till we meet with Michael Angelo, Leonardo da Vinci, and Raphael, who were noted as architects as well as painters. So radical have been the reforms effected by Wagner in the treatment of the drama with music, and so stupendous the nature of his undertakings, that none but a mind of colossal proportions could cope with the complex problems. It was quite in the nature of things that his appearance should have occasioned an upheaval in the world of art, and that it should be divided into ardent devotees and fervid enemies.

In reviewing the history of the fine arts we learn that the great masters have always builded upon the suggestions of their predecessors, profiting by their failures as well as by their successes. Wagner felt the full force of this obligation to his antecedents when he made the somewhat discouraging statement that "no composer can be original at the outset, but must begin by imitating the works of others."

It is necessary in forming an opinion of a composer's claim to distinction to consider the period in which he was born and the environment in which he labored. Wagner belonged to that remarkable group of geniuses that appeared about the year 1810. This was the period of revolution. The wholesome influence of the Renaissance had in the course of time given place to mere superficialties. The love for classical art had been supplanted by a devotion to the artificial. The reverence for Greek proportion, symmetry and form had degenerated into the formalities of the Rococo style. Toward the end of the eighteenth century continental Europe was suffering from the miasmatic spiritual atmosphere bred by the swamps of indolence and immorality. The remedy required was a purifying whirlwind. It came in the form of the French revolution and the Napoleonic wars. Torn by tumultuous emotions, nature gave birth to great musicians to enable her to express her pangs and woes—Schubert born in 1797, Berlioz in 1803, Chopin and Liszt in 1809, Schumann in 1810 and Wagner who was born in 1813. When the poet-composer was but five months old his native city was the scene of one of Napoleon's fiercest battles.

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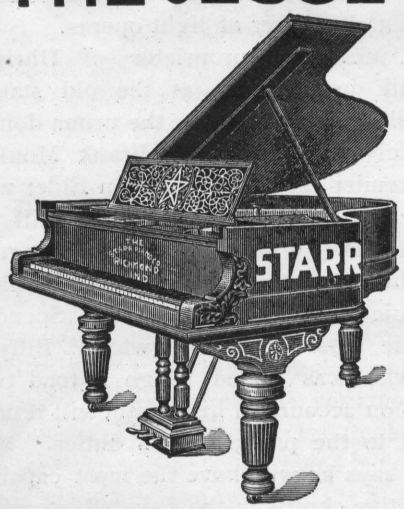

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THOMAS M. HYLAND, . . EDITOR

APRIL, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts continue the chief musical features of the season at Association Hall, Grand and Franklin avenues. Every Wednesday night music lovers turn out in force to hear unrivalled programmes, replete with choice numbers, rendered by the best talent, and to participate in the giving away of the magnificent $400 Kunkel Brothers Upright Piano. Students of music should not miss the opportunity afforded them of hearing their favorite numbers played in the most artistic manner. The following programmes have been rendered since last report:

280th Kunkel Concert (Fourteenth Concert of the Season), Wednesday Evening, March 6th, 1901.—1. Piano Solo—a. Abegg—Variations, Schumann; b. Sprite of the Wind (Caprice), Paul. Mr. Charles Kunkel. 2. Song—Thou Brilliant Bird (from the Pearl of Brazil), David. Miss Mae Estelle Acton. 3. Piano Solo—Miserere Scene from "Il Trovatore," Grand Concert Paraphrase, Verdi-Kunkel. Miss Amanda Ruschaupt. 4. Sonate for Piano and Violoncello—Op. 36, Kleinmichel; two movements—a. Andante cantabile; b. Allegretto con moto. Messrs. P. G. Anton and Charles Kunkel. 5. Piano Duet—Sparkling Dew Caprice (by request), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 6. Song—Polonaise (from Mignon), Thomas. Miss Mae Estelle Acton. 7. Violoncello Solo—Fantasie et Variations; La Valse de Schubert "Le Desir" (Sehnsuchts Walzer), Servais. Mr. P. G. Anton. 8. Piano Duet—Stradella Overture (Flotow), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

281st Kunkel Concert (Fifteenth Concert of the Season), Wednesday Evening, March 13th, 1901.—1. Sonate for Piano and Violin, Op. 24, Beethoven; a. Allegro; b. Adagio molto espressivo; c. Scherzo—Allegro molto; d. Rondo—Allegro ma non troppo. Messrs. Victor Lichtenstein and Charles Kunkel. 2. Song—Jewel Song from "Faust," Gounod. Miss Mae Estelle Acton. 3. Piano Solo—Rigoletto (Quartette), Verdi; Grand Concert Paraphrase, Liszt. Mr. Charles Doerr, pupil Artists' Class, Kunkel's Conservatory of Music. 4. Violin Solos—a. Romance, Svendsen; b. Serenate, Pierne; c. Czardas, Hubay. Mr. Victor Lichtenstein. 5. Piano Solos—a. Marche de Nuit (Night March), Gottschalk; b. Heather Bells Polka (by request), Kunkel. Mr. Charles Kunkel. 6. Songs—a. Avec tes Yeux Mignonne, Lassen; b. Ritournelle, Chaminade; c. Thou art mine all, Bradsky, Miss Mae Estelle Acton. 7. Piano Duet—Pegasus, Grand Concert Galop, Schotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

282nd Kunkel Concert (Sixteenth Concert of the Season), Wednesday Evening, March 20th, 1901.—1. Sonate for Piano and Violin—Op. 20, Gade. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Nita Gitana, De Koven. Mr. Horace P. Dibble. 3. Piano Solo—Miserere—Concert Paraphrase (by request), Verdi-Gottschalk. Miss Eva E. Murphy, pupil Artists' Class, Kunkel's Conservatory of Music. 4. Song—The Choir Invisible, Chase. Master Frank DeVol, accompanied by his teacher, Mr. Paul Mori. 5. Violin Solo—Russian Airs, Wieniawski. Signor Guido Parisi. 6. Songs—a. The Merry, Merry Lark, Nevin; b. I'll Sing thee Songs of Araby, Clay. Mr. Horace P. Dibble. 7. Piano Solos—a. Celestial Harmonies—Intermezzo from Mascagni's Cavalleria Rusticana, Kunkel; b. Murmuring Spring (Caprice), Bohm. Mr. Charles Kunkel. 8. Song—Merrily I Roam, Schleiffarth. Master Frank De Vol. 9. Violin Solos—a. Nocturne, Chopin-Sarasate; b. Mazurka de Concert, Musin. Signor Guido Parisi. 10. Piano Duet—American Girls' March (by general request), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel.

283rd Kunkel Concert (Seventeenth Concert of the Season), Wednesday Evening, March 27th, 1901.—1. Piano Solos—a. Resignation—Etude No. 7, Op. 25, in C sharp minor; b. Polonaise, Op. 53; c. Waltz in D flat, Op. 64, No. 1; d. Two Movements from Sonate, Op. 31; Funeral March and Scherzo, Chopin. Mr. Charles Kunkel. 2. Songs—a. The Rosary; b. The Nightingale's Song, Nevin. Miss Lena Wiley. 3. Song—Aria—Rejoice Greatly, from "Messiah," Haendel. Miss Genevleve Hussey. 4. Piano Solos—a. La Fileuse (Spinning Song), Raff; b. Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles J. Kunkel. 5. Song—Dreams, Strelezki. Miss Lena Wiley. 6. Song—For All Eternity, Mascheroni. Miss Genevieve Hussey. 7. Piano Duet—Caliph of Bagdad (Overture-Boieldieu), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

CHORAL SYMPHONY SOCIETY.

The tenth concert of the season will be given Friday evening, April 5th, and will present "The Redemption," by Gounod. The Redemption was performed for the first time in America some seventeen years ago at the old Armory, in St. Louis, under the direction of Theodore Thomas, and was accompanied by his orchestra. The chorus was trained by Joseph Otten, for many years conductor of the Choral-Symphony Society, and the great majority of the chorus singers were members of the old Choral Society. The work is a majestic composition of great effectiveness, and many of its numbers have since become standard pieces for choral and vocal concerts, especially the grand and thrilling chorus, "Unfold, ye portals, everlasting."

It is an extremely modern presentation of the subject treated by Handel in "The Messiah," only the prevailing characteristic of "The Redemption" is dramatic, while that of "The Messiah" is lyric.

The soloists will be Sara Anderson, soprano; Mrs. Oscar Bollman, contralto; D. Ffrangcon Davies, bass; Charles Galloway, organist.

SUMMER OPERA.

Delmar Garden and Uhrig's Cave will afford music lovers plenty of light opera during the summer months.

Manager C. M. Southwell of the Castle Square Company and J. C. Jannopoulo have practically completed arrangements for the Delmar Garden theatrical privileges, and will put on elaborate presentations of popular comic operas.

Mr. Southwell and Mr. Jannopoulo will take the best of the Castle Square chorus with them, as well as many of the favorite principals. Mr. Jannopoulo is now in New York looking for comedians and comediennes, it is said, and arranging for the accessories of his production. The Delmar Garden productions will consist altogether of light operas.

Frank McNeary, proprietor of Uhrig's Cave, will do business at the old stand. Maude Lillian Berri will be the prima donna of Mr. McNeary's company; Frank Moulan will be premier comedian; Clinton Elder will sing the tenor roles, and the basso will be Walter Lyons. William Steigers will again be with the company, as will Fannie Frankel and Fannie da Costa. Alexander Spencer will be the musical director, while "Billy" Blande, who was forced to go abroad two years ago on account of his health, will return to attend to the press agent's duties. Mr. McNeary says he will have the most capable and attractive chorus in the Cave's history.

THE advanced pupils of Strassberger's Conservatory of Music gave a concert at Memorial Hall on the 5th ult. The programme was a very creditable one and superbly rendered.

CHARLES DOERR, the popular pianist and teacher, played with unqualified success at the 281st Kunkel Concert given on the 13th ult. at Association Hall. Mr. Doerr's work is artistic to a high degree and won him the well-merited enthusiasm of the large audience present.

A PRACTICAL piano-tuner says that in a house heated by a furnace, or in a room with a stove or steam heat, the piano should be placed against an outside wall in winter and an inside wall in summer.

THE Paris Grand Opera gives one hundred and ninety performances a year, four of them free. The government contributes $160,000 a year to the expenses.

ACCORDING to a German musical calendar, Beethoven, Wagner, and Liszt are most popular in German concert halls, followed by Brahms, Mozart, Mendelssohn, and Schumann. Tschaikowsky is the most popular of Russian composers.

HECTOR BERLIOZ, one of the greatest orchestral colorists that ever wielded a musical pen, died of grief, because he was not appreciated. To-day, however, he receives the honors denied him in life. At the opening of an exposition in his honor at Frankfort, Felix Weingartner conducted. The exhibit consisted of portraits of Mme. Berlioz, a large number of programs, booklets, scores, manuscripts and letters.

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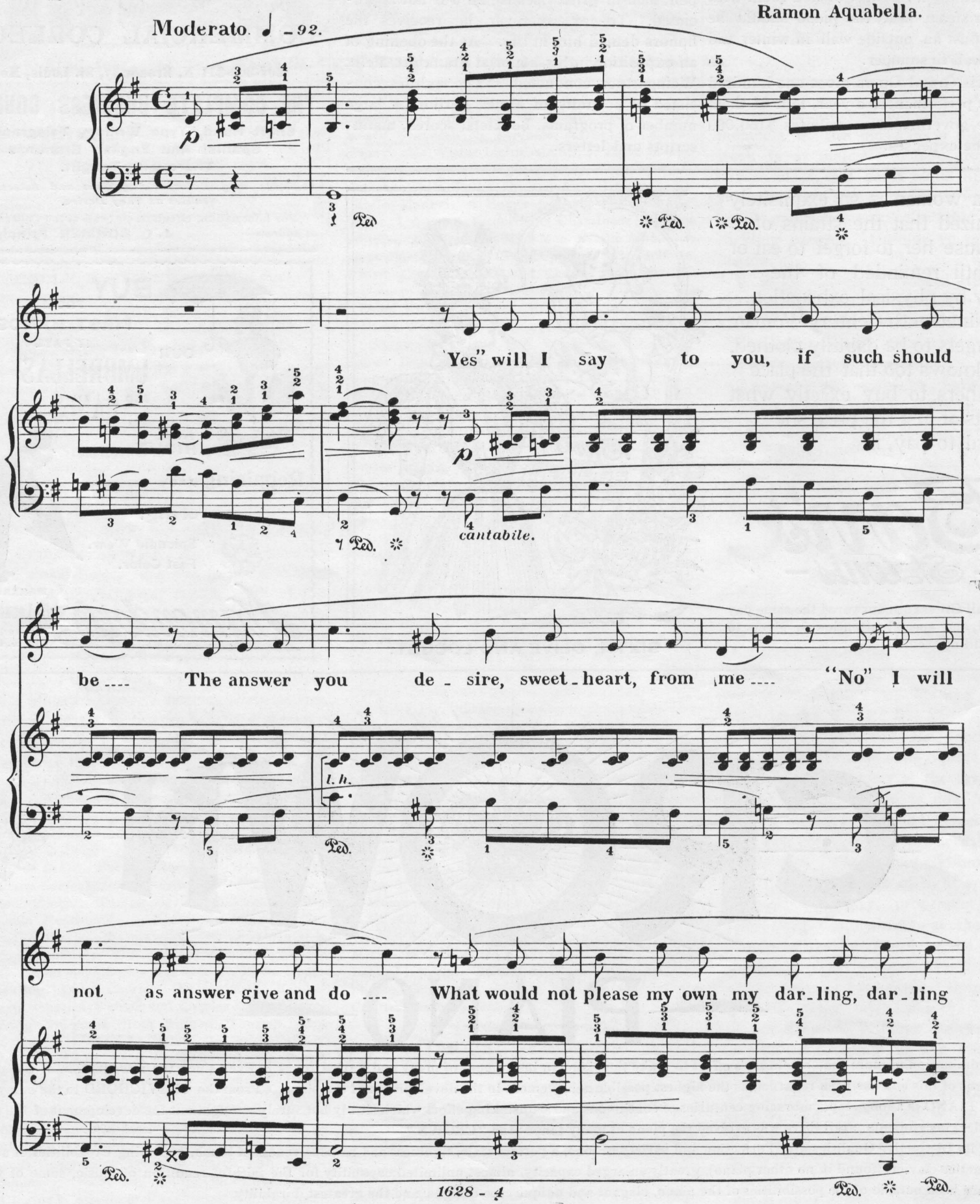
Ramon Aquabella.

Moderato. ♩ = 92.



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cresc.

true. If you but love me as you say you do,.... What hap - pi -

cresc.

N.B.

ness there is in store for two .... Our heart's, u - ni - - ted, strong in love will

rall.

Ped. Ped.

ad lib.

be ..... If "Yes" you'll say, sweet - heart, to me.....

Ped. Ped. Ped.

ad lib.

If "Yes" you'll say, sweetheart to me, sweetheart, sweetheart.

a tempo.

Ped. Ped. Ped.

N.B. Play the note sung.

Where'- er you go in all this world so wide---- On fan - cy's

wings I'll fly un - to your side---- My thoughts shall ev- - er whisper in your

ear---- I wish, sweetheart, that you were on - ly on - ly near. On land and

sea, on ev'- ry mount - ain top ------ My love pro- claims a - loud "For- get me

not"---- Your im - age guides me to the hav'n of rest---- With you, sweet -

heart I will be blest ---------- If "Yes" you'll say,

sweet - heart to me sweet - heart, sweet - heart.

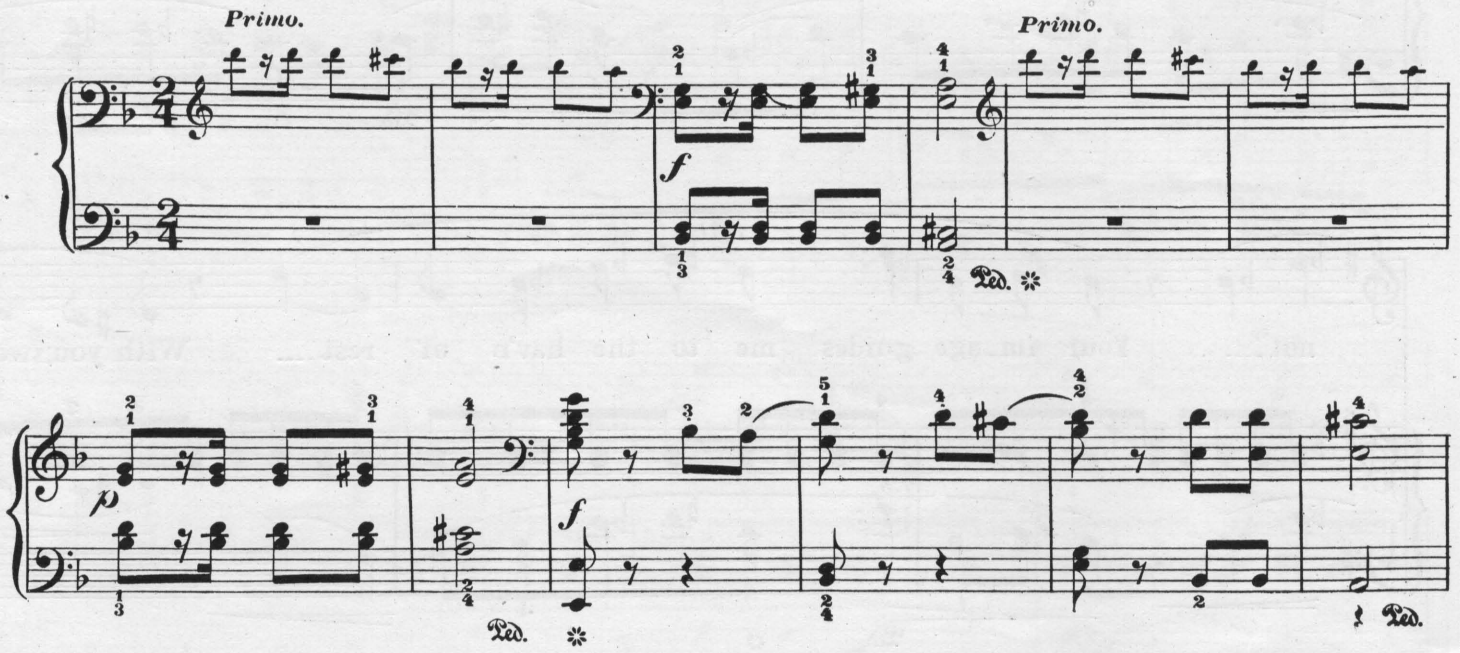
LA PREFERENCIA.

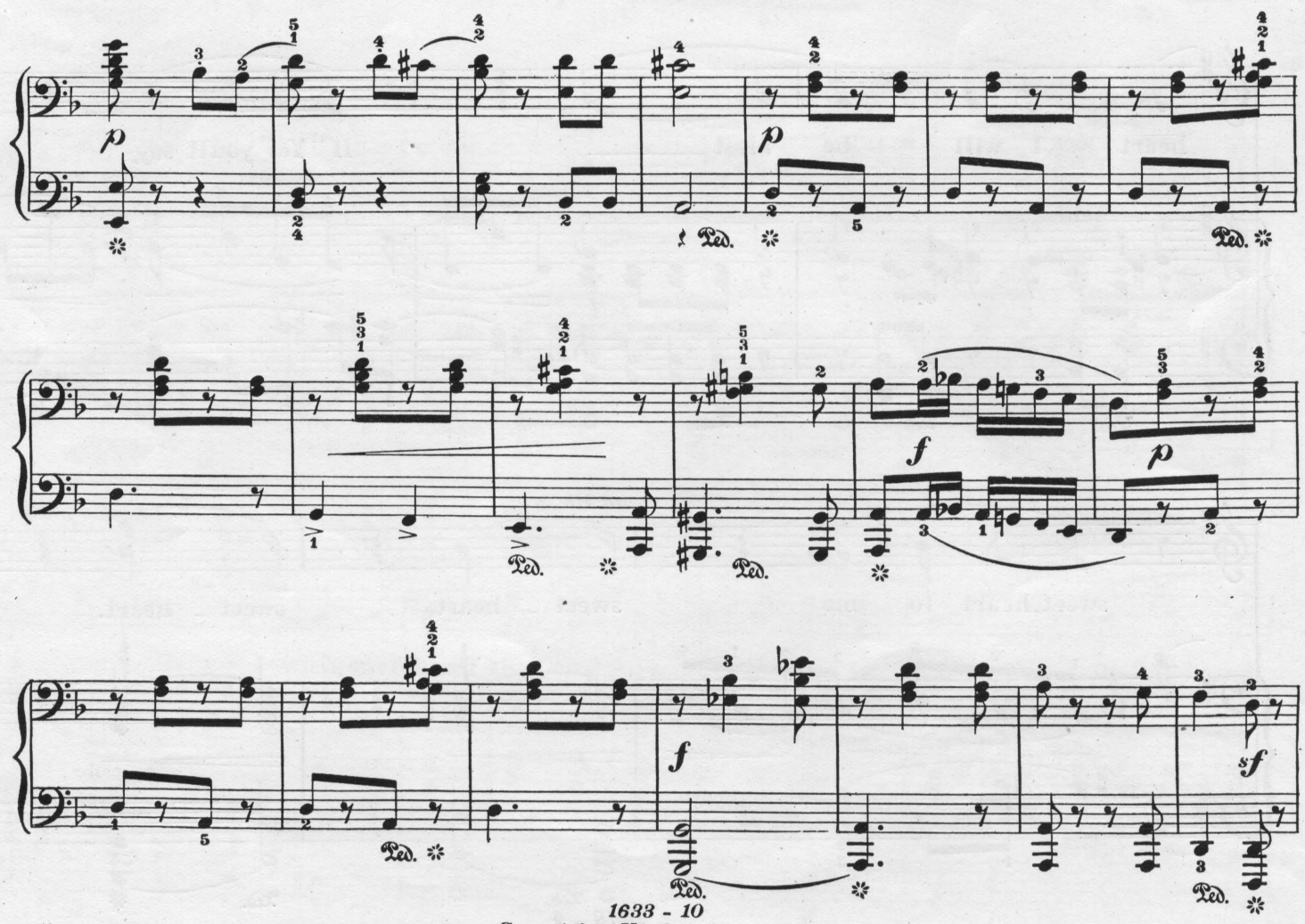
SPANISH DANCE.

Ramon Aquabella.

Allegretto ♩ = 116.

Primo. *Secondo.* *Primo.*





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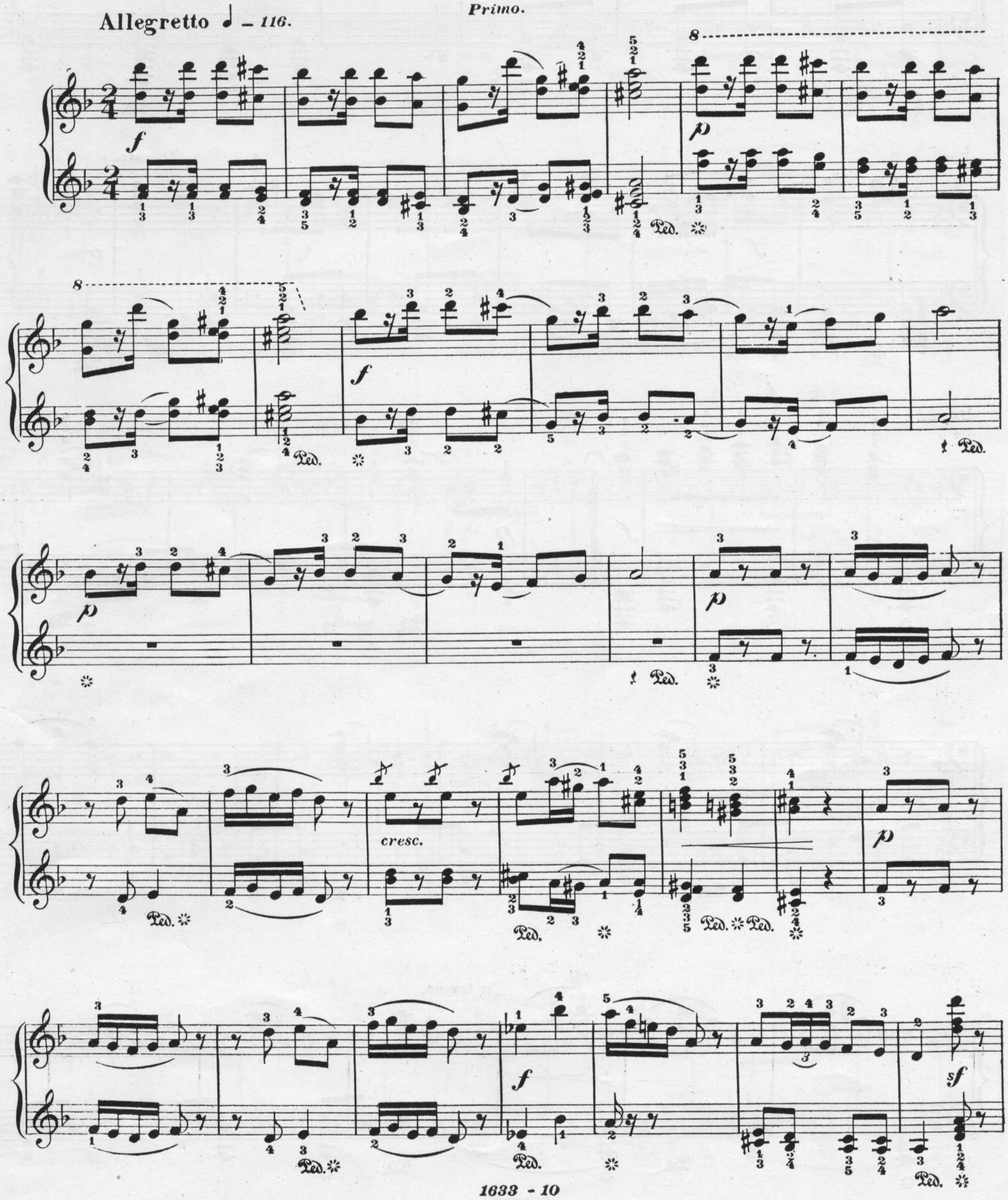
SPANISH DANCE.

Ramon Aquabella.

Allegretto ♩ = 116.

Primo.



f Ped. Ped.

f Ped. Ped. *cresc.* Ped.

f *p* Ped. Ped.

Ped. Ped. Ped.

rit. *a tempo.*

Ped. Ped. Ped.

f *cresc.*

f *cresc.*

p

rit. *a tempo.*

Ped. Ped. Ped.

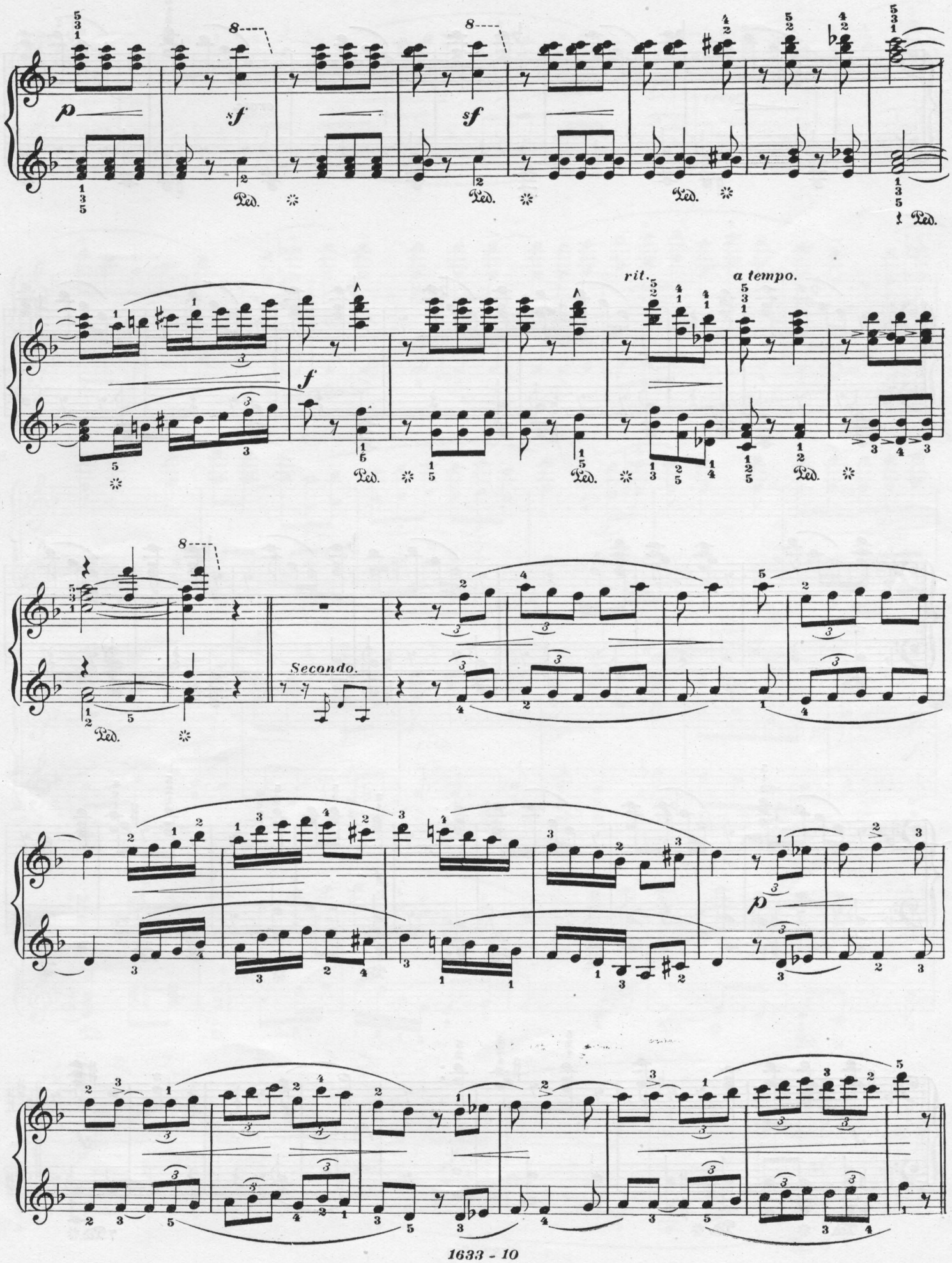
rit. a tempo.

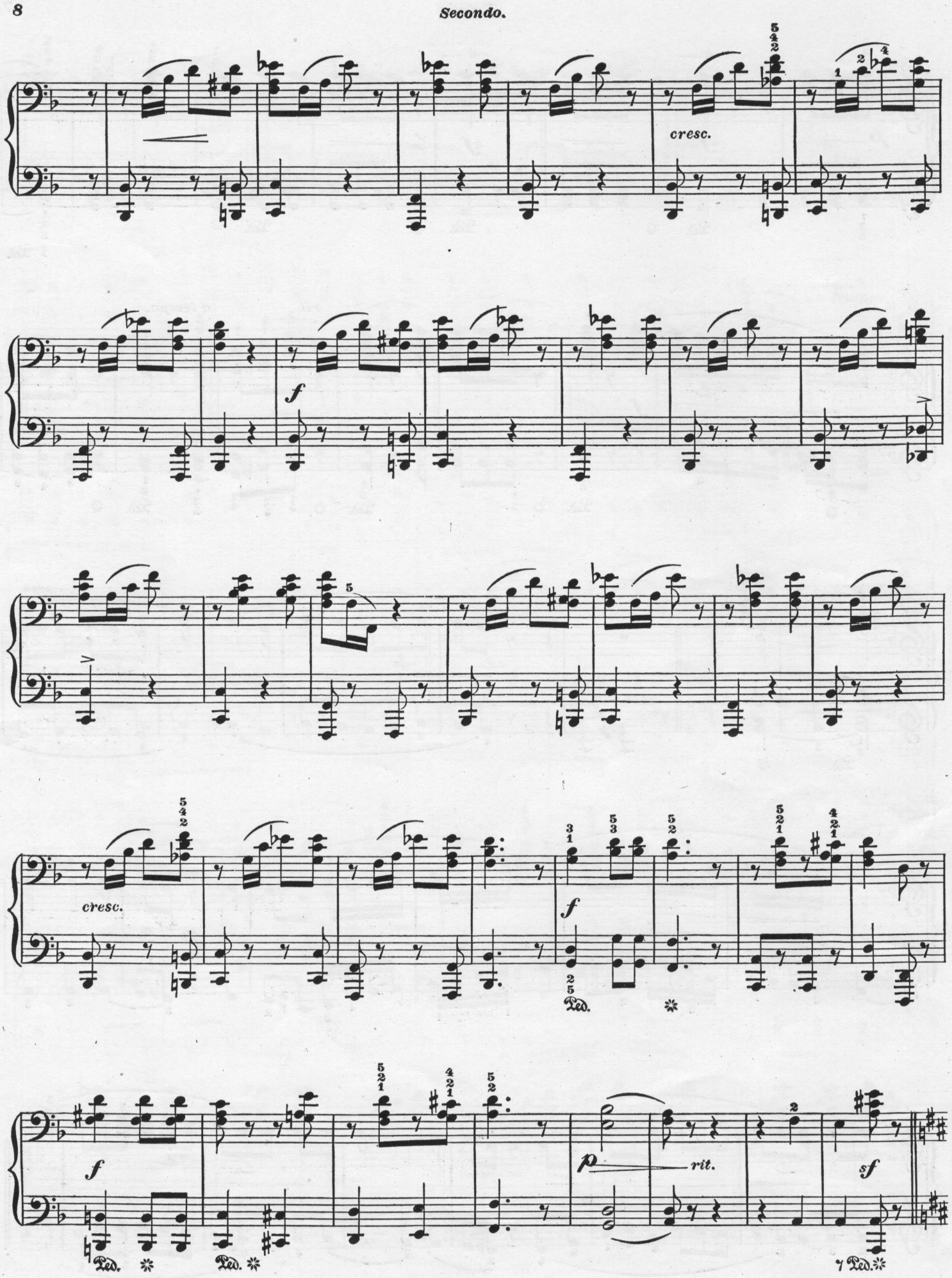
f Ped. Ped. Ped. Ped.

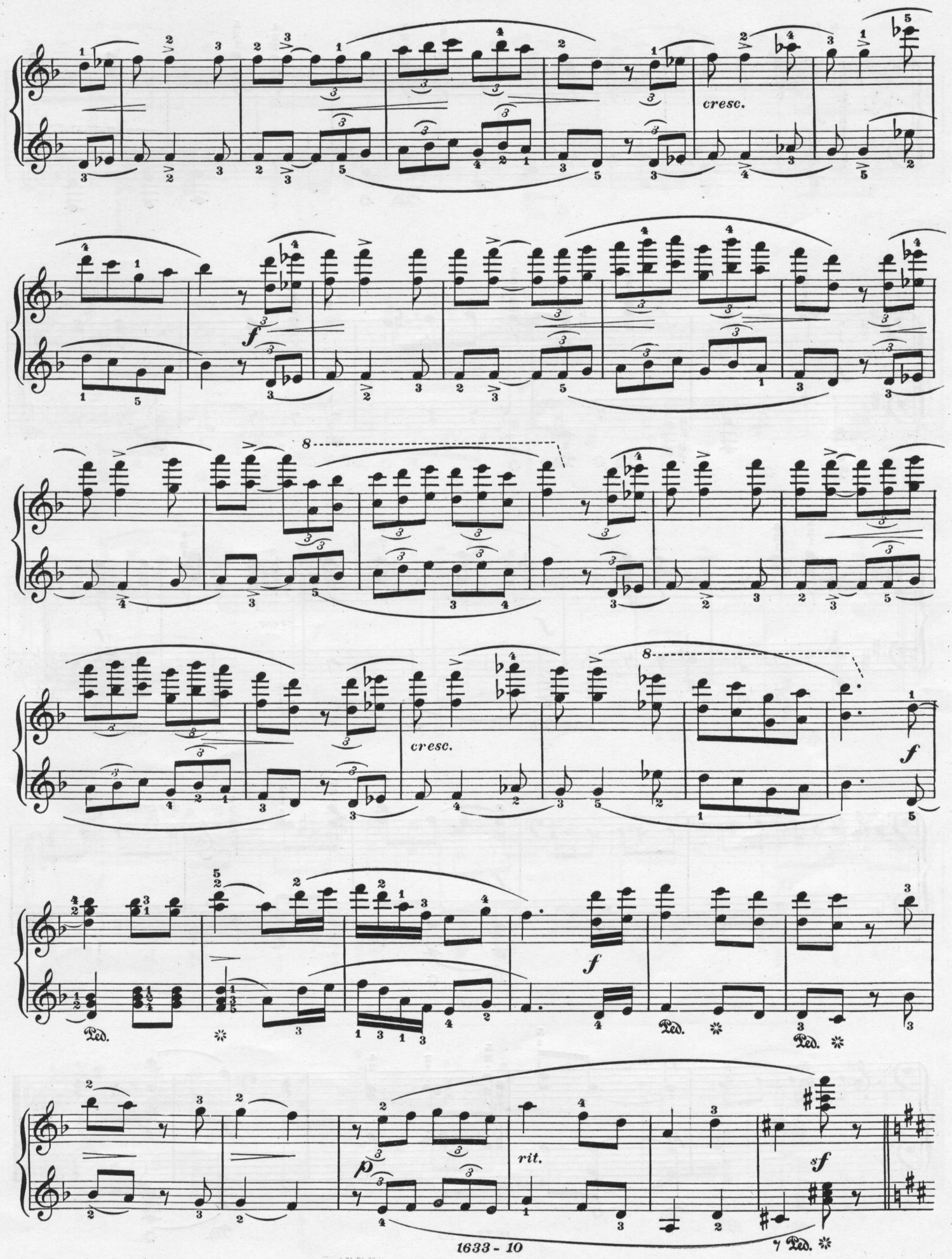
p Ped.

cresc. p

cresc.


rit.
a tempo.
Secondo.


cresc.
f
cresc.
f
Ped.
f
p
rit.
sf
Ped.
Ped.
Ped.


cresc.
f
cresc.
f
Ped.
f
Ped.
Ped.
p
rit.
sf
Ped.

a tempo.

mf

Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲

f

Ped. ✲

f

Ped. ✲

cresc.

sf

Ped. ✲ Ped. ✲ Ped. ✲

Primo.

f

Ped. ✲

Primo.

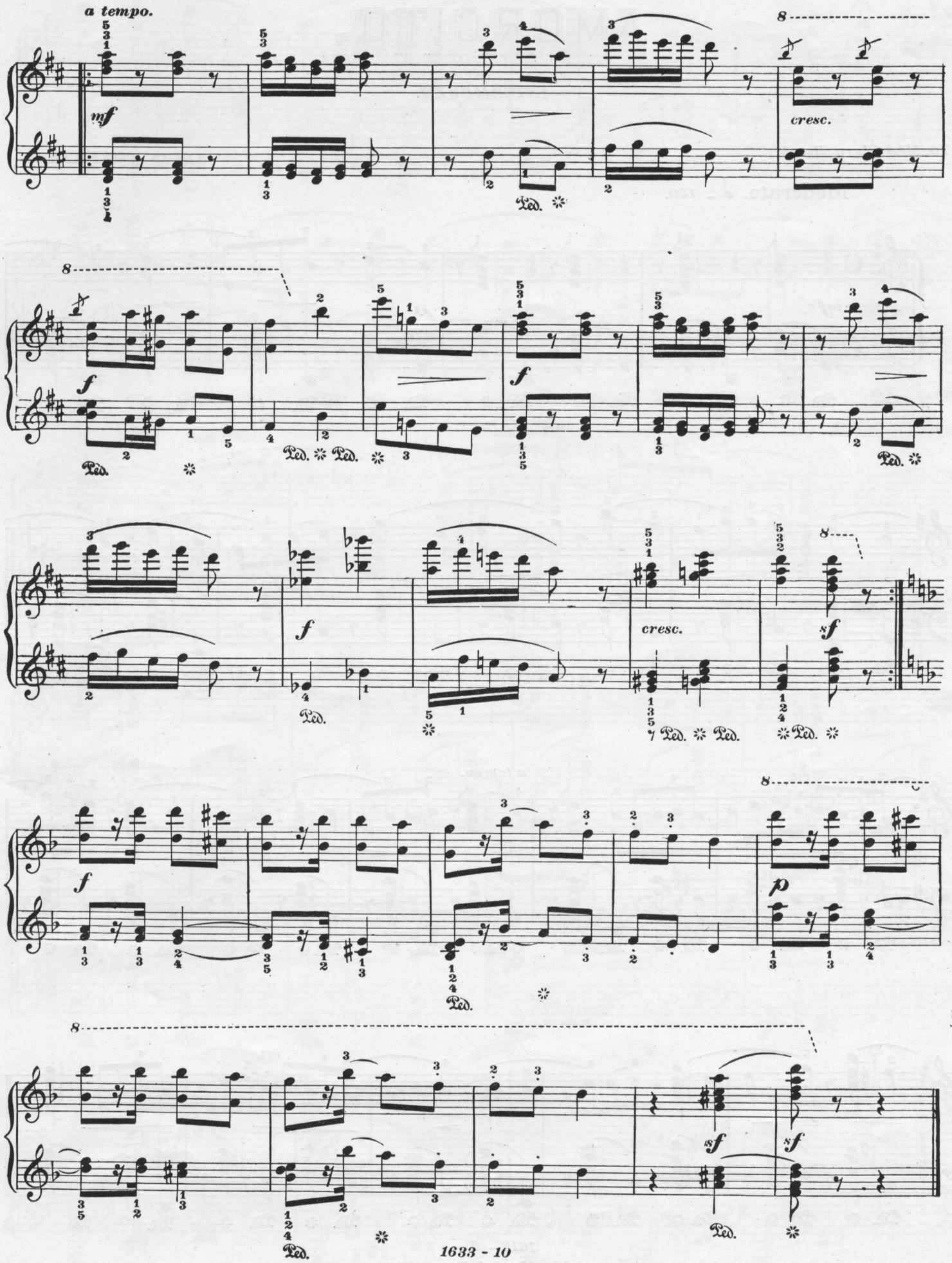
p

Ped. ✲

sf

sf

Ped. ✲


a tempo.
mf
cresc.
f
cresc.
sf
p
Ped.

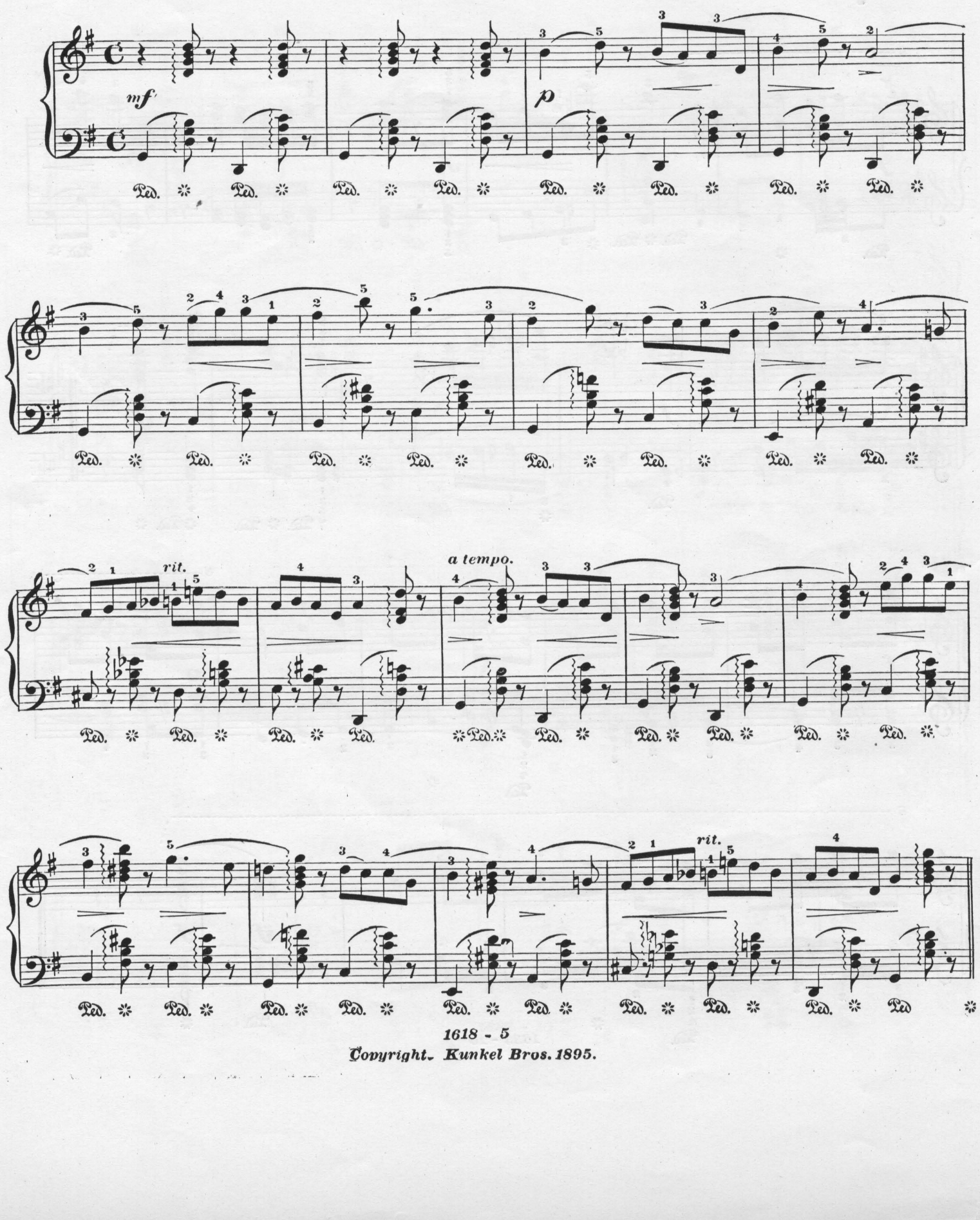
AMORCITO.

INTERMEZZO.

To Miss Clara Busch.

LOUIS CONRATH.

Moderato. ♩ = *120.*



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Animato. ♩ = 144.

f *a tempo.*

ad lib.

p

pp

Tempo I.
Grazioso.

rit.

Cantabile.

p

a tempo.

rit.

Animato e crescendo sempre.

mf

rit.

Grandioso.

ff

ff

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rit.

Ped * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rit.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Animato. ♩ – *144.*

f a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f

rit.

ad lib

Tempo I.
Grazioso.

p

pp

rit.

p

pp

rit.

Andante.

p

p

LA MOZELLE.

VALSE BRILLANTE

B. Mc N. Ilgenfritz.

Moderato. ♪ = 144.

Cantabile.

p

Ped. ✲ Ped. ✲ Ped. Ped. Ped. ✲

rit. *a tempo.*

Ped. ✲ Ped Ped. Ped. ✲ P. ✲ P. P. ✲ Ped. ✲ Ped. ✲

cres. *f*

Ped. ✲ Ped. ✲ Ped. Ped. Ped.

mf

Ped. Ped. Ped. ✲ Ped. ✲ Ped. ✲

Tempo di Valse. ♩. = 80.

p *p*

Ped. ✲

The Ps signify Ped.

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Cantabile.

cres.

f

p

f

8

Scherzando.

rit.

a tempo.

cres.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* P. * Ped. * P. * Ped. * P. * Ped. * P. Ped. * P. * Ped.

cres. *f*

dolce.

f

* Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cres. cen. do *f* *p*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cres. cen. do.

Giocoso.

mf

p

cres.

f mf

1. 2.

p

Ped. Ped. Ped. Ped. Ped.

cres. cen.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

do.

f p

Ped. Ped. Ped. Ped.

cres. cen. do.

Ped. Ped. Ped. Ped. Ped. Ped.

Parlando.

f p p

Ped. Ped. Ped.

cres. p

Cantabile.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. Ped. * Ped. * Ped. * Ped.

cres ..... *cen* ..... *do.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

ff *ff* *rf* *rf* *ff*

Ped. Ped. *

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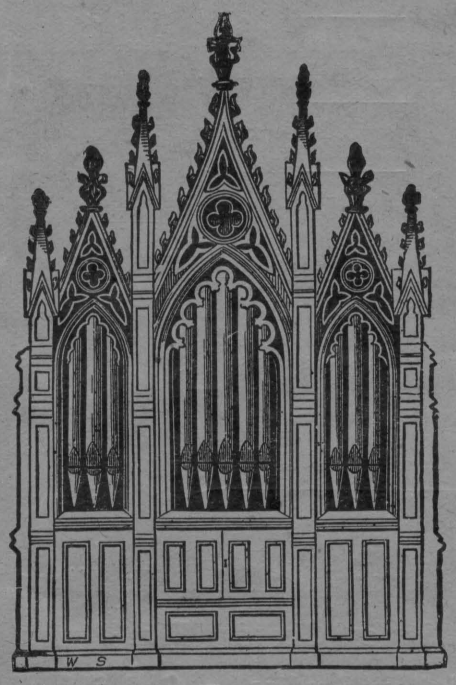

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